



COMPONENTS OF ADEQUACY IN THE ART TRANSLATION

Rasulova Zulfiya Kholmurotovna

Lecturer at the Denau Institute of Entrepreneurship and Pedagogy
shakhnoza.rasulova.02@mail.ru

Rasulova Shakhnoza Iskandarovna
Student of Termez State University

Annotation

Adequate translation means perfectly reflected content of the original and full stylistic and semantic correspondence. Great importance is attached to the study of the phenomena of literary translation in a comparative-stylistic plan as an effective scientific method. Recreation of style is an inherent problem in literary translation. Equivalence is the defining measure of the quality of any translation. The study of translation transformations is one of the relevant aspects when considering the linguistic features of the texts of works of art. In the process, the created text is transformed into another language system, and the translation is analyzed as a cultural phenomenon. The depicted national flavor in literary translation is very complex in its content. One should strive to present the principles, requirements and means of adequate translation from the point of view of national identity, genre specifics, poetic expression of size, color of the era, as well as preserving the form and content of a work of art.

Keywords: adequacy, literary translation, stylistic adaptation, equivalence, translation transformations, national flavor.

Literary translation is defined as interpersonal literary cooperation between peoples and national cultures, which, in turn, indicates a great potential for the development of literary relationship. Doctor of Philology, Professor, Honored Scientist of Uzbekistan, laureate of the Bobur International Prize, founder of translation studies in Uzbekistan Gaybulla Salomov defined literary translation (in terms of content) as one of the most difficult types of translation.

Literary translation is a powerful force that determines the philosophy of the world literary process. It comes into contact on different continents with different cultures, nations, languages and eras [3; twenty]. (Translated by the author)

At the same time, "it should be recognized that literary translation is a special genre of literature with its own structural, content and emotional-evaluative properties"

An adequate translation (translated from Latin *adaequatus* - equivalent, perfect, complete) should be understood as a full version of the original, equivalent to it. According to AV Fedorov's definition, an adequate translation means a perfectly reflected content of the original and full stylistic and semantic correspondence [2; 18].

Despite a significant number of works devoted to the study of the adequacy of literary translation, this category remains insufficiently studied. In the overwhelming majority of them, attention is paid to the



scattered aspects of this phenomenon. Of particular interest for literary translation studies is the analysis of the search for adequate solutions in the translation of the Uzbek literary text.

In Russian translation studies, the problem of the adequacy of literary translation is highlighted in the works of A.V. Fedorov, L.S. Barkhudarov, K. Chukovsky, S.A. Averintseva, L.M. Arinstein, M. Donskoy, A.A. Deryugina, T.A. Kazakova, N. Lyubimov, M. Novikova, A. Popovich, V. Stanevich, E. G. Etkind, Yu. P. Solodub, Ya. I. Retsker, L. K. Latysheva and others.

The theoretical basis of our article was the work on the problems of literary translation carried out in Uzbekistan by G.T. Salomov,

Sharipov, E. S. Aznaurova, N. V. Vladimirova, G. Gafurova, L. Abdullaeva, S. Salomova, K. Musaev, N. Komilov, R. Faizullaeva, M. Sulaimonov, M. Karimova, K. Zhuraev, D. Gulomova, M. Kholbekov, I. Gafurov, A. Abduazizov, G. Odilova, G. Rikhsieva, H. Khamidov and others.

Gaybullo Salomov attaches great importance to the study of the phenomena of literary translation in a comparative stylistic sense as an effective scientific method. It is emphasized that the comparison of objects (volume and degree) depends on the goals of the researcher.

Stylistic adaptation (stylization) is one of the factors of literary translation. It is known that style is the main indicator of the originality of a writer's work, which also means his creative manner, literary vision, form and method of depiction. It is for this reason that the genius and soul of the writer are manifested in each work, first in the individual artistic means used by him, and continuing in the idea, purpose, theme, plot and composition, in syntactic text, sound and rhythm, and deeper in the smallest pictorial and expressive elements. Both for the original work and for literary translation, the problem of style can be studied in relation to a broad generalizing or narrow specific plan. The style of each work is determined by the theme chosen by the author, but works by writers on the same topic or even by an individual writer can be created in different styles. By its nature, literary art in the field of literary creation, literary translation is a process of reproduction. [3; 220]

No matter how perfect and long-term the “monotonous” style of the writer, over time it leads to a loss of literary merit and originality of the writer. Language and style are closely interconnected, although they are not phenomena of the same system. In the process of translation, the original language changes, but at the same time, the form of expression must be reflected, i.e. individual style. Recreation of style is an inherent problem in literary translation. Equivalence is a determining measure of the quality of any translation. When determining the correspondence of a literary translation to the original, one can judge the ideological, artistic, and stylistic equivalence. Translations of a particular work into different languages in relation to the original have varying degrees of equivalence.

Speaking about the complexity or simplicity, difficulty or ease of a certain type of translation, instead of discussing the degree of linguistic affinity or the structure of languages, it would be more accurate to judge the quality of a literary language by how accurately the capabilities of the translating language itself were used.

In addition, the degree of correspondence or inconsistency between the literary and linguistic traditions of the target language—the target language is also considered an important factor in determining the translation capabilities of the language.



Interlanguage relational simplification or complication must be considered one of the categories of translation. In addition, these concepts should also be defined as an indicator expressing the specifics of the content of the literature. Interlanguage relational simplification or complication in the translation process, depending on the characteristics of the translated work, is the cause of various kinds of "authorization", "localization", "modernization", "transformation" and various other correspondences.

The study of translation transformations, which is one of the relevant aspects when considering the linguistic features of the texts of works of art, is of great importance. The study of the transformations manifested in the translation of literary texts has acquired significant importance for translators in connection with the development of a large number of international contacts and connections, as well as other types of human activity. In the process, the created text is transformed into another language system, and the translation is analyzed as a cultural phenomenon.

G. Salomon also distinguishes two features of literary translation:

1. Rapid obsolescence of the translation in relation to the original.
2. When translating works of writers of the same school and style it is possible to create a translation close to the original.

Based on these features, the scientist draws two practical conclusions:

- There is a need for frequent updating of the translation (in particular, it is imperative to update translations in school textbooks and anthologies);
- A writer who has found his own style even in conditions of "stylistic alienation" can create a perfect translation, but this is an exception, and it cannot be applied entirely to all translators.

Developing the theory of translation, G. Salomov also considers the problem of representing in a literary translation the national originality reflected in the original. The depicted national flavor in literary translation is very complex in its content, in particular, this is clearly manifested in national inter literary translations with all their contradictions, difficulties, and difficulties. Nationality (nationality) is a universal quality in literary translation. The universality of this phenomenon is reflected in the following: a separately taken word, sound, style, literary form, genre, type, and similar units, i.e. Whatever the components or objects of translation, for the most part directly / indirectly carry the national content, therefore, in the process of translation, along with the complex professional tasks of the translation technique itself, each time it is necessary to solve specific problems associated with the display of national color.

The coverage of the adequacy of literary translation in the Uzbek language in most works is considered in the aspect of the scientific and literary growth of the relationship between Western and Eastern literary processes of cooperation.

The main method of analysis is a comparative typological and methodological study of facts and evidence. Uzbek researchers strive to present the principles, requirements, and means of adequate translation from the point of view of national identity, genre specifics, poetic expression of size, the color of the era, as well as preserving the form and content of a work of art.



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